Send for
The New Solo
CHOP SUEY
Also arranged
for
B.M.&G Band

PICKINGS

Just Issued
for Solo
and
2nd Guitars
The Famous
Russian
Gipsy Song
TWO GUITARS

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 16 OCTOBER, NOVEMBER 1936.

THE NEW "PICKINGS."

Commencing with this issue of "Pickings," we present the paper in a new form which we hope all readers will consider to be an improvement. We have been pleased to find that a large number of players have carefully preserved their copies and have all the issues from part one. Now that the paper is published in a handier size with twice the number of pages, we hope that a still greater number of recipients will keep their copies for future reference. A further improvement is that instead of rolling the copies as in the past, they will be sent out in flat envelopes and should therefore be delivered to players in the same condition as when they leave this office.

Although we send out thousands of copies of every issue, we still want more and more names and addresses of fretted-instrument players to whom we can post copies.

As we naturally do not want to waste time and postage by sending to wrong addresses or to persons to whom "Pickings" may have no interest, we should like players to communicate with us periodically and state whether they wish us to continue or discontinue sending the paper to them.

EMILE GRIMSHAW & SON.

★ ★

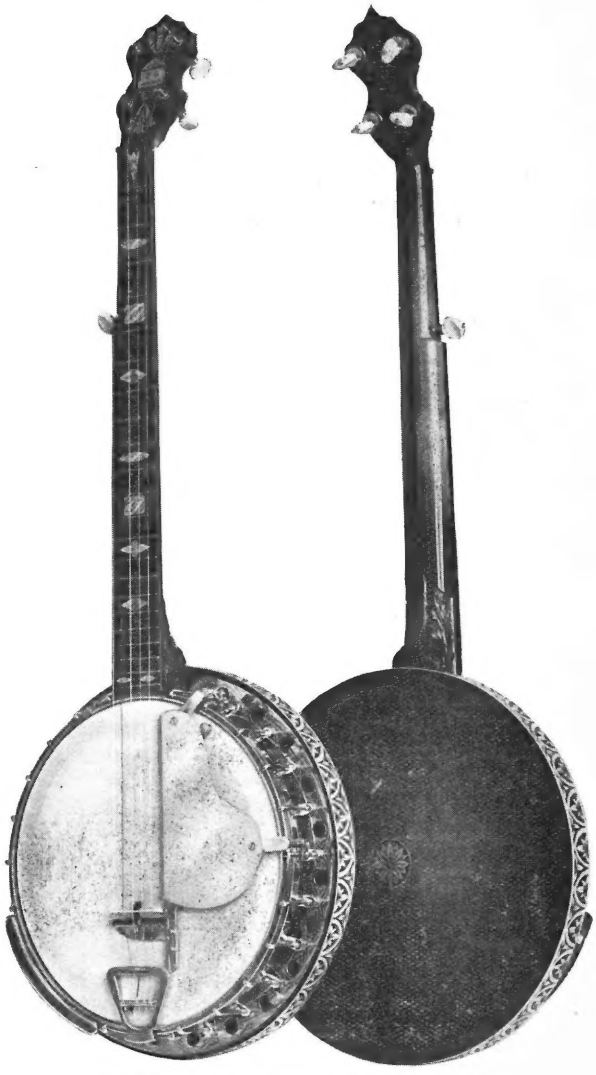
THE PLECTRIST'S RIGHT HAND.

In the August issue of "Pickings," there was included an article which dealt with the player's right hand, as it concerns those guitarists and banjoists who feature the finger style of playing. We now give a few hints for plectrists.

The first essential is to hold the plectrum correctly. The first finger should be bent until it forms almost a square, with the first finger tip lowered a little: the plectrum should then be placed on the side of this finger and held fairly loosely in position by pressure from the ball of the thumb. When held in this manner, only about a quarter inch of the plectrum should be visible.

The action of the right hand must be from the wrist, not from the elbow joint as is the tendency with most beginners who have not been told otherwise. The second, third and fourth fingers of the

E.G. "GRAND" BANJOS



HAVE NO EQUAL FOR TONE, VOLUME OR APPEARANCE

Fitted with the E.G. Finger plate Mute which enables the player to produce a pleasing muted tone by the simple pressure of a small lever.

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right hand should be curved in alignment with the first finger and the entire hand should be quite free from tension.

The best tone is produced by striking the strings directly across at as nearly as possible a right angle, and not obliquely. It will be found much easier to do this if the guitar or banjo neck is held in an almost horizontal position. If any player will strike a four-note chord obliquely across the strings while holding the neck of his instrument at an acute angle and then constantly repeat the chord as he gradually lowers the neck to a horizontal position, he can immediately prove to his own satisfaction how the tone improves as the plectrum begins to cross the strings at a more correct angle.

As a fretted-instrument must be held on the slant for comfort in holding and in order that the player may see the fingerboard, it follows that down strokes will always be easier to play and also sound more effective than will up-strokes. The latter, however, must not be neglected; they are absolutely essential in the playing of rapid melodic passages. For this reason the player is advised to practise scales with up-strokes only and endeavour to produce the same quality of tone from an up-stroke as he does from a down-stroke.

* *

INCENTIVE

By EMILE GRIMSHAW.

Of the many good reasons that could be given for the formation and encouragement of B.M. & G. Clubs, I believe the most important is the incentive that is given to members. Many players receive little encouragement in their own homes. The only time that is available for practice may possibly be in the evening, when possibly someone else is interested in a novel or a wireless programme and, consequently, does not welcome any interference.

Unless a person has a really keen desire to play a musical instrument, constant opposition at home may prove too much for him and he may, subsequently, lose all the inclination he once had for learning to play the instrument of his choice. Even if there is no actual opposition, a total lack of appreciation will frequently bring about the same result.

Any player who becomes a member of a local club or orchestra can be given a part to play that will be in keeping with the degree of his ability. He may not have the skill or the experience that is necessary for a successful solo performance, but when he plays his small part with others, he will have the satisfaction of finding that it is appreciated. He is contributing his bit to a very pleasing ensemble and has been given a strong inducement to practise his instrument assiduously.

Every first-class player must have been impelled by an intense desire to achieve. Thousands of players would, for example, rapidly climb to the very top if they thought that their lives and security depended upon it. Indifference will never produce anything but indifferent results.

To play any musical instrument well, time for practise is essential—and plenty of it. Moreover, the student must not become despondent during the early stages of preparation. The player who is really interested will give little thought to the time he spends in endeavouring to overcome all the little difficulties that constantly arise.

Incentive is the great thing: that keen desire to accomplish; to be appreciated; to enjoy or to excel. If there is already a B.M. & G. Club in your town you will be welcomed as a member. If there is no Club, why not form one? If you know no other players, try and persuade one or two friends to learn. Many present-day successful Clubs started with only two or three players and increased rapidly to a membership of thirty or forty enthusiasts. There may be half-a-dozen players of fretted-instruments who reside quite close to you without your being aware of the fact. You may find them through the medium of a small advertisement in your local paper and, of course, "Pickings" will be glad to help in every way possible.

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McNeil Tutor for Advanced players	6	0
Eddie Lang Advanced Method	4	0
FOR HAWAIIAN GUITAR		
Kamiki Method	3	0
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How to Excel on the Banjo, Finger and Plectrum Styles	6	0
Plectrum Playing for Modern Banjoists	6	0
FOR TENOR-BANJO		
How to Master the Tenor-Banjo	6	0
FOR MANDOLIN		
Ellis Thorough School	5	0

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NEWS AND VIEWS.

The big topic of the moment is the great and ever increasing popularity of the guitar, and there is every sign that this enormous popularity will continue to increase for many years to come. In the dance band, providing a delightful rhythmic accompaniment or a pleasing accompaniment to the voice, or as a solo instrument, the guitar is a definite success.

* * * *

Every wireless listener must have heard again and again that famous Russian Gypsy Song, "Two Guitars." Many dance band guitarists have used the theme as an introduction to dance items. This Russian song does actually make a very fine guitar solo. It is the right type of music to suit the guitar, and players will therefore be glad to know that "Two Guitars" has now been arranged for two guitars. See announcement elsewhere in this issue.

* * * *

While on the subject of guitars, it is interesting to note that Emile Grimshaw & Son, now manufacture nine different models of modern guitars at prices ranging from £7 10s. to 36 guineas. Every instrument is thoroughly up-to-date, and is guaranteed perfect in every possible way.

* * * *

Every year, late September and October, bring the Federation B.M. & G. competitions, but why is so much stress given to the word RALLY on the large window bills and smaller circulars by both northern and southern sections. Every year we see on the bills an enormous word RALLY, and three very small words Banjo, Mandolin and Guitar. On this year's northern window bill, the letters of the word RALLY are each four inches high, while the letters of the words Banjo, Mandolin and Guitar are only half-an-inch in height. From a little distance it is possible only to see the huge word RALLY, which any passer-by might justifiably associate with a gathering of Boy Scouts, Girl Guides or Ice Cream manufacturers. The main purpose of a Federation should be to boost and benefit whatever it is supposed to represent. There are many ways in which this can be done: one of these being on the printed announcements that are intended to be read by the general pubilc.

* * * *

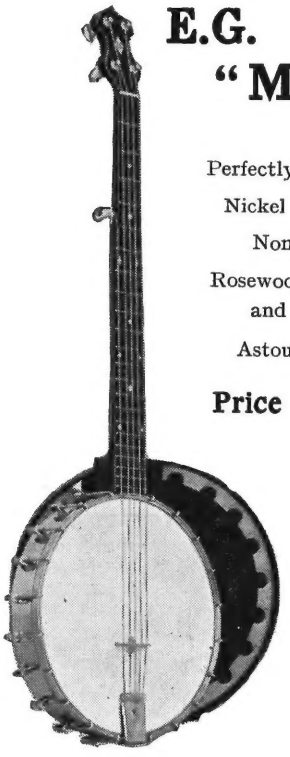
The Federation should do all that is possible to bring fretted-instruments before the notice of non-players, all the time advertising and demonstrating our instruments to the best possible advantage. The northern section is to be congratulated on completing arrangement with the B.B.C. to give a broadcast performance of the winning band from the North Regional Station.

* * * *

The attention of all fretted-instrument soloists, quartets and B.M. & G. Clubs and bands, is drawn to the new composition, "Chop Suey," which is advertised elsewhere in "Pickings." All players,

Popular Priced Banjos

with the standard size 11 inch hoop



E.G. "MINOR"

Perfectly true fretting.

Nickel plated hoop.

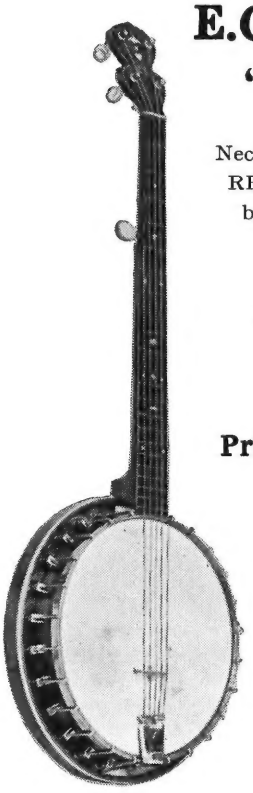
Non-slip pegs.

Rosewood colour neck and resonator.

Astounding value.

Price 5 guineas

Flanged resonator 30/- extra.



E.G. "MAJOR"

Neck, hoop and resonator in REAL CHERRYWOOD beautiful rose colour, highly polished.

Metal flange and other metal fittings heavily plated.

Wonderful tone.

Price 10 guineas

Any model Four String Plectrum Banjo, Tenor-Banjo or Banjolin supplied at the same price.

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